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A formal analytical approach was utilized to develop chart analyses of all movements within 33 selected piano concertos composed in the twentieth century. The macroform, or overall structure, of each movement was determined by the initial statement, frequency of use, and order of each main thematic element identified. Theme groupings were then classified under formal classical prototypes of the eighteenth and nineteenth centuries (ternary, sonata-allegro, 5-part or 7-part rondo, theme and variations, and others), modified versions of these forms (three-part design), or a variety of free sectional forms. The chart and thematic illustrations are followed by a commentary discussing each movement as well as the entire concerto. No correlation exists between styles and forms of the 33 concertos--the 26 composers use traditional, individualistic, classical, and dissonant forms in a combination of ways. Almost all works contain common unifying thematic elements, and cyclicism (identical theme occurring in more than 1 movement) is used to a great degree. None of the movements in sonata-allegro form contain double expositions, but 22 concertos have 3 movements, and 21 have cadenzas, suggesting that the composers have largely respected standards established in the Classical-Romantic period. Appendix A is the complete form diagram of Samuel Barber's Piano Concerto, Appendix B has concentrated analyses of all the concertos, and Appendix C lists each movement according to its design. (WM)

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John R. Hanson

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SUMMARY

This report concerns a research project undertaken to fulfill the dissertation requirement for a doctoral degree. The dissertation was submitted to the Eastman School of Music in Rochester, New York, and it is entitled Macroform in Selected Twentieth-Century Piano Concertos. The dissertation presents a formal analysis of all the movements within thirty-three selected piano concertos of the twentieth century, with twenty-six composers represented. The following concertos are included: Barber, Bartok (First, Second, and Third), Britten, Chávez, Copland, von Einem, Gershwin, Ginastera, Haieff, Hanson, Helm (Second), Kabalevsky (Third), Khachaturian, La Montaine, G.F. Malipiero (Third), Martinů (Third), McPhee (For Piano and Wind Octette), Menotti, Pijper, Poulenc, Prokofiev (First, Second, Third, and Fifth), Ravel (G major), Rawsthorne (Second), Schoenberg, Shostakovich (First and Second), Stravinsky (Capriccio and Concerto for Piano and Wind Instruments). There are published scores (orchestral or two-piano arrangement) for each one, and each concerto has been commercially recorded on disc.

The dissertation presents in chart form detailed analyses of each of the movements of the concertos. This report includes a detailed analysis of the Barber Concerto as an example of the procedure used (Appendix A); condensations of the analyses of all of the concertos showing their major formal divisions also appear in this report (Appendix B).

The analyses in the dissertation concern the large, over-all or "macro" form of the movements as determined by the statement and subsequent use of the main thematic elements. After these elements had been located, they were arbitrarily labeled (with a number, or letter, or combination of both) and the labels listed vertically on a page, along with an identifying measure number and a brief explanatory statement. On the basis of aural impression, the thematic elements were then grouped into sections and the structure resulting from the sectioning was usually identified with a formal prototype such as "sonata-allegro," "rondo," "ternary," etc. Some movements did show some modifications of these designs, and some movements were labeled "free, sectional" when there was extensive departure from standard patterns. The thematic elements themselves range from brief figures, through motives, to longer, lyric phrases; they are quoted in musical notation on a separate page following the chart of each movement. Following the charts of each concerto, a commentary includes information regarding formal modifications or irregularities, thematic unifying devices, and characteristics of the harmonic and melodic style.

While the main purpose of the dissertation was to present the series of analyses as a reference source, three main conclusions were reached. The first was that the concept of accepting thematic statements and uses as the determinant of the large, over-all form proved valid for this particular choice of literature. Second, while various styles and formal

modifications were encountered, the majority of the movements were classified according to one of the formal prototypes of the Classical-Romantic period (18th and 19th centuries), showing a rather marked indebtedness to pre-existing formal traditions. Third, no correlation between harmonic style and form was in evidence--that is, a more dissonant style was not necessarily associated with an unusual formal arrangement, or conversely, a more traditional style was not necessarily associated with an adherence to stricter classical forms; many combinations and mixtures were found.

Characteristics peculiar to the classical concerto include the use of three movements, the cadenza for the solo instrument, and the "double exposition" in the opening sonata-allegro movement. In these 20th century concertos, twenty-two of the thirty-three have three movements (the others have from one to five); twenty-one contain cadenzas (five of which have them in two movements); however, there are no concertos containing a movement in sonata-allegro form with a double exposition.

Other common and less common elements are discussed in the section on Findings. Then, appearing as Appendix C, each movement of all the concertos is contained in a listing according to the following categories: sonata-allegro, ternary (A B A), three-part (not strict A B A), five-part rondo, seven-part rondo, theme and variations, A A B, two-part or binary, five-part but not rondo, unipartite, and free, sectional designs. Cadenzas, cyclicism, and concertos with other than three movements also are enumerated.

INTRODUCTION

One of the intriguing aspects of art is the reason for its appeal to man--what are the elements contributing to its beauty? One generally accepted theorem is that beauty in art is the result of a balance between unity and variety. It is often difficult to be very specific about the elements of art and their use as devices of unity or variety, especially in music, which is the most abstract of the arts. Nevertheless, in the past, certain techniques of analysis have been accepted as being meaningful and relevant to the understanding of a work of music.

These techniques include describing the over-all form of each movement of a work (that is describing the ordering of the thematic material and key centers) and searching for balancing similarities or differences in the thematic material (that is seeking common elements of length, shape, key, motives, rhythmic devices, and any other characteristics peculiar to the themes of a work).

During the late 18th century and during the 19th century, composers limited the possibilities of ordering the thematic material to a certain few generally accepted formal prototypes, given such names as "sonata-allegro," "three-part," "rondo," or "theme and variations," and these forms were employed in the concerto literature as well as in purely symphonic music and in chamber music. Due to the presence of the solo instrument, the concerto, besides exhibiting the aforementioned forms, also acquired some other standardizations peculiar to it, such as the "double exposition" modification of the sonata-allegro form, and the use of a "cadenza."

The purposes of this research project are: 1) to provide a reference source of information regarding the large, over-all or "macro" form of all the movements within thirty-three selected piano concertos of the 20th century, and 2) to determine the influence of pre-existing formal prototypes and practices on 20th century composers of concertos. Also, elements of the harmonic style were taken into consideration to see if there might have been a relationship between style and form.

The macroform was determined by the statements and subsequent ordering and use of the thematic materials, and this over-all formal pattern was schematically represented by means of a diagram for each movement. Twentieth century freedoms in key relationships and more dissonant harmonic styles have diminished the importance of tonality as a determinant of form, but tonalities have been considered, where possible.

It is often difficult to comprehend an over-all pattern of themes when one listens to or looks at a piece of music. The author has found the type of diagram in the book by Moore and Heger entitled The Symphony and the Symphonic Poem to be very helpful in giving an overview of a movement.[1] This particular format has thus been used in the dissertation.

[1]Earl V. Moore and Theodore E. Heger, The Symphony and the Symphonic Poem (Third revised edition; Ann Arbor, 1957).

It enables the reader to trace, usually on a single page, the form-determining thematic elements of a movement without getting involved in complex, and often confusing, paragraphs of descriptions. The dissertation, then, presents in a factual, diagrammatic manner the thematic occurrences and formal divisions of each movement of the selected concertos. In addition to the form charts with accompanying thematic illustrations, there is a commentary for each concerto which includes information regarding formal modifications or irregularities, thematic unifying devices, and characteristics of the harmonic and melodic style. A concluding chapter summarizes and codifies some of the common and some of the less usual elements encountered in the study.

Twentieth century piano concertos were chosen because the author wished to see how 20th century composers treated an established, multi-movement form for a specific ensemble, and because the author has a particular liking for this genre.

A few rather arbitrary criteria served as the basis for making selections of works. First, the music had to be published, but either the score or the two-piano arrangement was acceptable. It was also decided that a logical continuation of the idea of availability was to include only concertos which had been commercially recorded, since those persons interested in the analyses presumably would want to be able to hear the work. However, this did eliminate concertos by several prominent composers, including Blacher, Dallapiccola, Foss, Henze, Hindemith, Maderna, Persichetti, W. Schuman, and Sessions. Only works for a single piano soloist were considered, and none for the left hand alone was included. The selection was limited to works specifically entitled "concerto," with Stravinsky's Capriccio being the one exception. The athematic, complex style of Elliott Carter seemed to render meaningless any attempt to describe his recent concerto in terms of the theme-oriented form charts of this study. Besides those concertos which have standard symphonic instrumentation (with minor differences in the woodwinds, brass, and percussion) the McPhee is scored for a wind octette, the Shostakovich First is for strings and solo trumpet, the Stravinsky Concerto is for wind ensemble, and the Stravinsky Capriccio has an added string concertino. All things considered, the concertos in this study show a broad representation of nationalities, of musical styles, and of chronological periods within the century.

METHODS

In the dissertation, the charts of the concertos are arranged alphabetically by composer. Information regarding the date of the composition and the first performance appears at the top of the form chart for the first movement of each concerto.

The suggested name of the form for a movement appears as the title above each form diagram. Standard form names are used when possible; other times it is necessary to qualify a form with "modified" or "usual" or to use another description. Irregularities in the form or difficulties in classification are discussed in the commentary following the chart of the last movement of each work. Common terms include ternary (A B A), sonata-allegro (exposition, development, recapitulation), five-part rondo (generally A B A C A), and seven-part rondo. "Three-part" is sometimes used as a label rather than "ternary" in which case there may not be thematic contrast between the first two parts or there may not be a return of previous material following a digression. Sometimes there is more than one possible interpretation or grouping of themes, so that alternatives are occasionally given or discussed. It is not the purpose of this thesis to declare unequivocally that each movement must be identified with a formal prototype. The forms offered seem to the author to be the most likely interpretation of the thematic ordering.

The charts appear in a special, small-sized type, enabling most of them to be contained on a single page. Following is a description of the material included on a form chart, an example of which appears as Appendix A in this report (Appendix B is a condensation of the diagrams of all the concertos, showing the main formal divisions of each movement).

Beginning at the left margin of the form charts, certain material is delegated to the following specific columns: Form column, Rehearsal number, Measure number, Key, Theme, and Brief statement. These will be explained in turn:

Form column: This contains labels (lettered vertically) for the main sections of a movement, primarily those alluded to in the form title. A solid line cutting the column occurs at the major formal divisions. In the case of sonata-allegro design, two form columns are used, the second one showing the interior divisions within the exposition and recapitulation. Sometimes a short line or a dotted line is used to show minor breaks within a section. The number in parentheses following a section label gives the number of measures in that section.

Rehearsal number: In many of the scores, the measures are not numbered; therefore, in those cases, a column listing rehearsal numbers is included and a specific rehearsal number is listed when it helps to locate a thematic occurrence. The letter "R" appears at the top of this column.

Measure number: Each acknowledgment of a theme or of an important juncture is identified by measure number. The measures are numbered continuously for the entire movement. This column is labeled "m."

Key: A column for key center is used, where applicable. In some styles, key centers are practically non-existent, or very nebulous, in which case they are not listed. When they are indicated, it does not mean that the whole section remains in that key, but only that at or near the inception of the particular item under consideration, a key center is in evidence. In this column, capital letters indicate major or major-type keys; lower-case letters, minor or minor-type keys. The column is labeled "K."

Theme: The major ideas are labeled with numbers (or letters) so that recurrences are readily apparent. These thematic labels are always placed in parentheses. An underline indicates the idea is in the piano. The labels are quite arbitrary, and the numbers do not indicate anything in themselves; that is, a (1) is not necessarily a "main theme" or a (2) a "second" or "subordinate theme." The only methods for differentiating the status of material are the following:

(1) A letter such as (a) or (b) may be used for a motive (a melodic idea consisting of a few to several notes) preceding a longer melodic statement which will receive a number.

(2) Similarly, a letter such as (x) or (y) may be used for a figure (a brief melodic idea consisting of only a few notes).

(3) A set of numbers and letters such as (2a) and (2b) shows two rather proximate parts of the same longer melodic material.

(4) A number and a letter such as (2x) or (2y) indicate a musical figure occurring as a part of, or as an outgrowth of, a longer melodic statement.

With some movements, these methods of status differentiation by letter did not seem necessary; therefore, only thematic numbers were used. Due to the nature of music, it is impossible to be completely faithful to such categories, and moreover it was sometimes difficult to decide if a particular musical thought, when compared to others in the same movement, merited a number, or a letter, or perhaps neither. While it is true then that the actual assignment of theme numbers and letters was arbitrary and in some cases open to debate, it is hoped that the appearances and ordering of these numbers successfully fulfill the purpose of clearly showing the main thematic occurrences and relationships within a movement.

On a separate page following each form diagram, the labeled themes are listed in musical notation.

Brief statement: Each thematic entry is followed by a descriptive phrase or two concerning the identified theme or the nature of the

thematic continuation. Remarks on derivations of ideas or relationships to other themes are also included.

Following the form charts and thematic illustrations for each concerto, there is a commentary in paragraph form which discusses each movement separately and also the concerto as a whole. Consideration of modifications or irregularities of forms is included in these commentaries. Since the author was interested in exploring unifying devices in the works--especially regarding themes--factors of motivic interrelationship, thematic transformation, and cyclicism were given attention. Also, it was felt that a few comments on the characteristics of the style would be helpful in determining a possible correlation between style and form.

RESULTS AND FINDINGS

When this study was undertaken, it was not presumed that the proposed analytical approach would be applicable or would show significant results for all the works to be considered. As it turned out, however, the concept of formal analysis based on thematic appearances indeed proved to be the most valid for this particular choice of literature. The specific technique was to select the main thematic elements based on the importance of initial inceptions and subsequent reappearances, and, having done so and having listed their ordering, then to determine the most logical groupings of these elements. Aural impressions strongly influenced the choices. In the majority of cases, it was found that the resulting structure suggested a macroform that was based on or was similar to one of the standardized classical forms.

According to each composer's own characteristics of style, these "thematic" elements are not necessarily lyric tunes, but range from figures of a few notes, through motives of several notes, to melodic ideas of phrase length. While they are mostly melodic, occasionally a chord structure, a harmonic progression, or a rhythmic motive assumes the role of one of these form-determining "thematic" elements.

Music of course is in a constant state of evolution, and while this study points up a continuation of many formal traditions from the eighteenth and nineteenth centuries, differences and changes also must be considered. It was necessary, for instance, to qualify the forms of several movements with the word "modified" or to describe some movements as "free, sectional" design, but then, even in the Classical and Romantic periods there was often considerable individual deviation from established forms.

The importance of key centers and certain key center orderings, as well as stereotyped cadences, phrase lengths, and rhythmic structures, has diminished in the music of this century to the point where in many instances these elements can no longer be considered as form determinants. On the other hand, a practice that seems to be gaining favor is the autogenetic process wherein material seems to grow and develop from that which immediately precedes it in an ever-changing pattern; this was in evidence in some of the concertos.

Thematic statements and orderings may or may not be traveling the route of cultural extinction. Present-day evidence of athematic techniques in avant-garde, electronic, and chance compositions may be pointing to the thematic demise. It will take several more years, however, before this trend can be more surely recognized, because the elimination of form-determining thematic occurrences presents very serious and difficult problems in aesthetic coherence and meaningfulness. For the selections under consideration in this study, thematic statement and ordering proved to be the most viable form determinant.

Thematic unifying devices were found to be an important part of many of the concertos. Some are rather overt, such as cyclic returns of themes appearing in previous movements of a work. Many devices are more subtle, however, being based on similarities between themes regarding such characteristics as figures, contours, intervals, rhythms, and climax points. While some styles include a rather wide variety and succession of themes, many are based on the classic principle of making the most economical use of a limited amount of material.

Compositional idioms were given some consideration in the study in order that relationships between styles and forms might have been seen. The conclusion was reached that such correlations are not valid--that is, a more dissonant style is not necessarily associated with an unusual formal arrangement, or conversely, a more traditional style is not necessarily associated with an adherence to stricter classical forms. Rather, many combinations and mixtures were found. For instance, the concertos by Hanson and Kabalevsky are in a rather conservative harmonic style and show rather traditional formal arrangements; the concertos by Gershwin and Martinů are also in a more traditional, tertian idiom but formally are not very traditional. The Bartok First and Second concertos show a relatively advanced, dissonant idiom, but are quite traditional formally, and the concertos by Chávez, Ginastera, and Schoenberg are in a dissonant idiom and also show highly individualistic formal treatment. Another group shows an admixture in both areas, combining aspects of traditional and less traditional practices in both harmonic idiom and form. This group would include the works by Britten, Prokofiev, and Stravinsky.

Twenty-one of the concertos exhibit the classical practice of three-movement, fast-slow-fast over-all form. The Haieff, also in three movements, has a slow-fast-fast scheme. Of the remaining eleven, three have one movement (Pijper, Prokofiev First, and Schoenberg) and the Copland has two movements. Those with four movements (usually a scherzo is the added second movement) include the Britten, Ginastera, Hanson, Prokofiev Second, Rawsthorne, and Shostakovich First, while the Prokofiev Fifth has five movements. Counting four movements for the Schoenberg because of interior divisions, the thirty-three concertos have a total of 103 movements. With the exception of the Pijper and the Poulenc, all of the concertos end climactically.

Twenty-nine movements are classified as sonata-allegro, but the majority of them do have some qualifying modifications. Twenty of the first movements are in sonata-allegro form, and there are four second movements, four third movements, and one fourth movement in this form. While some works have introductions, there was no evidence of a "double exposition."

Nineteen of the second movements are either ternary (A B A) or three-part (not strict A B A). Five-part rondo designs are identified in nine movements, and seven-part rondo in five, with most of them being concluding movements. Only four movements employ theme and variation technique. Fifteen movements are classified as "free, sectional" rather than being included in any of the other categories,

due to certain characteristics peculiar respectively to those movements.

Cadenzas appear in twenty-one of the concertos; five have them in two movements. They are all written out by the composers. Lengths vary widely, from quite short to rather extensive. Purpose and placement also differ, with some being a more integral part of the form while others remain in the tradition of technical display. Fourteen of the cadenzas are in first movements. Of course, there are many places for the solo piano (where there is no orchestral accompaniment) which do not have the aura of a cadenza.

Cyclicism (use of the same theme in more than one movement) is quite prominent in many of the concertos, and is especially noticeable in last movements.

Although each concerto contains individualistic contributions, some of the more noteworthy features in the group under consideration are the following: continuance from one movement to the next with little or no pause (Bartok First, movements II to III, Bartok Third, movements II to III, Chávez, movements I to II and II to III, Copland, movements I to II, and Helm, movements II to III); continuous, non-cadential style in a long, uniquely-formed movement (Chávez, movement I); influence of jazz or "popular" music (Copland and Gershwin); cadenza at the very beginning (Ginastera); concerto in one movement (Pijper and Prokofiev First), in two movements (Copland), and in five movements (Prokofiev Fifth); movement III as a short fantasia between II and IV (Shostakovich First); serial technique (Schoenberg and Ginastera); unusual instrumental ensembles (wind octette in McPhee, string orchestra and solo trumpet in Shostakovich First, wind ensemble in Stravinsky Concerto, and added string concertino in Stravinsky Capriccio).

To conclude, then, the dissertation has presented formal analyses of each of the movements of the concertos, and the study has shown the validity of tracing thematic statements and occurrences to determine formal structures, and has shown that even among the various styles and formal innovations encountered, there is a strong adherence to classical formal practices regarding thematic usage and ordering.

Lists of all the movements according to their assigned formal types appear as Appendix C. Also included is a listing of the appearances and placements of cadenzas, the occurrences of cyclicism, and of those concertos with other than three movements.

CONCLUSIONS

The research carried out in this project yielded three major conclusions:

First; in the particular group of 20th century concertos under consideration, it was indeed possible to select and label the respective thematic elements, with the order of said elements becoming the basis on which the large, over-all formal plan of a movement is determined. This does not imply that all 20th century works or even all 20th century concertos can be analyzed on this basis, but since many prominent composers are represented in this study, it seems safe to assume that a majority of 20th century works (at least up to 1960) would show a dependence upon thematic statements and use as the over-all formal determinant. (Neither does it imply that it will always be so; current practices in avant-garde, chance, and electronic compositions seem to be replacing recurrent thematic statements with other form-determining factors). Beyond the statements and use of the thematic material as the determinant of the macroform, practically all the compositions exhibited some common elements among the themes which served as unifying factors within a work.

Second; since it was possible to classify most of the movements according to one of the pre-existing formal prototypes of the 18th and 19th centuries, there was no doubt that the majority of the composers of the concertos consciously employed time-tested plans of musical formal coherence. Nevertheless, it is necessary to add that within the framework of these standard formal schemes, there was a great amount of individualistic variety and modification. Also, fifteen of the total 103 movements were classified as "free, sectional" design because their particular thematic ordering did not qualify them for inclusion in one of the standard formal categories.

Third; no correlation between harmonic style and formal practices was in evidence, so that a more dissonant style did not necessarily have an unusual formal arrangement nor was a more traditional style necessarily associated with an adherence to stricter classical forms. Many combinations and mixtures were found.

Two pedagogical applications emerge from the study. First, the availability of this type of chart analysis will help a student appreciate, in a minimum amount of time, the formal structure of a given movement. Second, having a student work out such a chart analysis for himself will greatly enhance his understanding of and appreciation for the formal designs in a given composition.

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APPENDIX A

PIANO CONCERTO, OP. 38 — SAMUEL BARBER (b. 1910)

Composed in 1962. First performed on September 21, 1962; Soloist was John Browning, with the Boston Symphony under Erich Leinsdorf, at the opening week of the Lincoln Center for the Performing Arts, Philharmonic Hall, New York.

MVMT. I. SONATA-ALLEGRO DESIGN

		R.	m.	K.	
Intro. (1-19)			1		*(abc) ALLEGRO APPASSIONATO. Introductory section consists of the use of three motives, all announced in the piano. Motive (b) is at m. 4, motive (c) is heard at m. 7. Starting at m. 16, punctuating chords in the orchestra and a piano arpeggio based on (b) lead to the main theme.
Exposition (81)	Main Theme	2	20	e	(1) PIU MOSSO. Orchestra states main theme. Accompaniment pattern derived from theme.
		3+	35	$g^{\sharp}$	(1) A more expressive statement of the theme in the piano. Second phrase taken over by orchestra in m. 39 [4], as piano gets figuration.
		4+	44	$c^{\sharp}$	(1) The head motive is used in both the piano and orchestra in developmental style.
	Trans.	6	59		(a) First motive, at different levels, begins transition, as piano drops out.
		7+	70		(b) In dotted pattern, derived from arpeggio of m. 11.
		8	73		(c) Leads to subordinate theme.
	Subordinate Th.	9	79	$g^{\sharp}$	(2) First statement of the lyrical theme in the oboe.
		10	87	$g^{\sharp}$	(2) Sung again in the strings, accompanied by its own diminution.
		11	93		(a) In diminution in imitative entries in the winds.
		11+	97		(b) The dotted-pattern arpeggio from m. 70.
		11+	98		(c) In diminution in the winds, over a drum roll, leads to pause preceding the development. (Piano tacet since m. 59.)
Development (101)		12	101		(b) DOPPIO MOSSO. Motive in orchestra, with punctuating piano chords then piano arpeggiation.
		13	108		(c) In the piano--chordally in the orchestra. Motive (a) at m. 112.
		14	114		(b) Imitative entries of (b) in piano and orchestra; added piano figuration.
		16+	133		(a) To the accompaniment, based on (b) in piano and orchestral tremolos, motive (a) is given several statements in the orchestra.
		17+	141		(b) In dotted pattern, from m. 70.
		18	145		(c) In imitative entries.
		18+	149		(a) Inverted statements of (a); then dissolution from m. 155-158.
		19+	160		(b) Use of tritone, in diads and triads in piano and orchestra, starts a build-up.
		21+	179		(a) Statements in orchestra, to continuing figuration based on (b) in the piano. Climaxes at m. 186 on c e $f^{\sharp}$ $a^{\sharp}$ $c^{\sharp}$ chord.
	Cadenza	22	186		Bravura Cadenza. Starts with contrary motion sixteenth-note sweep.
			187		(1) Head motive of main theme given motivic treatment.
			195		Pattern from m. 34 appears briefly.
			201		Concludes with rising scale; almost chromatic, but omits notes in successive fourth relation (no g, a, d, & c, etc.)

(Continued)

*An underlined entry indicates that the idea is in the piano.

MOVT. I. SONATA-ALLEGRO DESIGN

(Continued)

		S_c	m.	K_c		
Recapitulation (65)	Main	23	302	e	(1)	Return of main theme, similar to mm. 30-34.
		24m	317	$b^{\flat}$	(2)	Similar to exposition, but with change of key.
		25m	326	$e^{\flat}$	(1)	Except for key, continues much the same as before, with some modification and re-writing.
		26	339		(x)	Inverted, is used for dictated transition.
	Subs.	28	347	$b^{\flat}$	(2)	Statement of subsidiate theme given to piano here.
		29	355	e	(3)	Sudden shift of key. This is similar to second statement of this theme in the exposition (m. 57) except for change of voice parts.
		30	363	e	(x)	In diminution, similar to m. 35, but m. 363 is new.
		30m	366			Dotted pattern in piano, coinciding on E-minor triad at m. 367.
Coda (281)		30m	367	C	(3)	Subsidiate theme comes in here, implying C major tonality, as coda is elided with end of recapitulation at piano holds E-minor triad.
		31	372		(x)	ALLEGRO MISTERIOSO. Start of final build-up with (x) in orchestra, accompanied with sixteenth quintuplet related to (b) or (3).
		31m	373			Arpeggiation featuring triads (from (b) or (c)) in piano, triads pyramid in orchestra.
		31m	377	e	(1)	E center is re-established, with diminution of (1) in piano and orchestra.
		32	380	e	(c)	This motive used for final drive to the cadence.
			387			

SAMUEL BARBER
PIANO CONCERTO, OP. 38

I

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MVMT. II. CANZONE. THREE-PART DESIGN

	R.	m.	K.	
First Part (15)		2	$c^{\#}$	(1) MODERATO. The accompaniment (taken from the main theme) starts in the first measure; the flute introduces the one-measure motive that is the basis for the whole melody.
	1	10	$c^{\#}$	(1) Piano gets statement of theme.
	1+	12	$g^{\#}$	(a)(b) New continuation features motive (a) in left hand (derived from (a) of first movement) and motive (b) in right hand (derived from (b) of first movement). Right hand in m. 13 is a further transformation of (b).
Second Part (15)	2	16	$d^{\#}$	(1) In orchestra; beginning elided with cadence from m. 15 to m. 16.
		17	$f^{\#}$	(1) In piano.
		18	$c^{\#}$	(a)(b) Piano has (a), orchestra (b); Mm. 18-21 are similar to mm. 12-15.
	3	22		Mm. 22-25 resemble material from mm. 6-9, with piano imitating orchestra after two beats.
	4	26	$c^{\#}$	(b) The modification of (b) from m. 13 in imitation in the strings brings the section to a close and leads to return of (1).
Third Part (18)	5	31	$c^{\#}$	(1) In piano, with thirty-second-note figuration. Figuration continues, and some parts are exchanged, but tune from mm. 31-42 repeats mm. 2-15.
		39	$g^{\#}$	(a)(b) Similar to m. 12, but with (b) in orchestra instead of piano.
	7	43		Mm. 43-46 resemble mm. 22-25.
		47	$c^{\#}$	(1) Two measures of (1) added as extension.
Coda(3)	8	49	$c^{\#}$	(b) Similar to mm. 26-27; piano adds final imitative entry of (1) to end the movement.

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II

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MVMT. III. FIVE-PART RONDO DESIGN

	R.	m.	K.		
Section A (76)		1	b^b	(a)	ALLEGRO MOLTO. Chords in orchestra, identified as motive (a), establish 5/8 meter. Piano enters with left hand ostinato at m. 6 [1] .
	1+	8	b^b	(1)	Forceful, exciting main theme in right hand, featuring secundal simultaneities. Drives to climax at m. 37.
	4	37		(a)	Piano has chordal motive.
	4+	42	b^b	(1)	First eight measures of theme in lower brass; piano has its ostinato.
	5	51	b^b	(1)	Another inception of the head of the theme in the orchestra; piano given thirty-second arpeggiation.
	6	60	b^b		As orchestra continues five-note ostinato, piano treats material similar to mm. 18-22.
	7	71		(a)	Returns; then descending secundal sixteenths in piano lead to next section.
Section B (35)	8	77	$f^\#$		MENO MOSSO. Xylophone introduces 5-note ostinato (material is a 5-note chromatic "cell").
		79		(2)	Clarinet states this theme, which also employs the 5-note chromatic cell.
	9	87	G	(2)	Piano has statement of theme, with ostinato continuing.
	10	95	C	(2)	Tune in trombone, as ostinato continues, but at another pitch level. Violin has major-seventh leap obbligato; piano has sixteenth figuration based on chromatic cell with octave displacement.
	10+	100	F		Modification of tune in strings as piano figuration continues. Material dissolves into retransition.
Sec. A'(58)	12	112	b^b	(1)	TEMPO I. Rewritten return of the main theme material. Tune in orchestra, ostinato in piano. Piano takes thematic material at m. 123. Builds to climax at m. 140 [15] .
	16	154		(a)	Piano enters with treatment of (a) material, which leads to (3).
Sec. C (59)	18	170	D	(3)	MENO MOSSO. Tertian chordal theme in winds. Downward first phrase balanced by rising second phrase.
	20	187	D	(3)	Piano enters with triplet sixteenth embellishment, and tune in top voice.
	22	201		(3)	Full orchestral statement of theme.
	24+	220	$F^\#$	(3)	Following a diminuendo, piano has chordal theme; in m. 223, the chords are taken over by orchestra as piano adds figuration. Chords in piano at m. 226 lead to retransition.
Retransition (45)	25	229	g^b	(a)	Material from the opening chords, and also from the main theme, is used to return to original tempo and mood: over pedal g^b in timpani, orchestra has chords and piano has secundal arpeggiation.
	27	248	d	(1)	PIU MOSSO DEL TEMPO I. Orchestra has entries of main theme on successively higher levels, over d pedal; really a "false return."
	29+	273			Piano enters with violent polychords, reminiscent of the start of the cadenza of the first movement.

(Continued)

MVMT. III. FIVE-PART RONDO DESIGN

(Continued)

	R.	m.	K.		
Section A'' (72)	30	274	b^b	(1)	A TEMPO. Following two measures of ostinato the main theme enters in piano at m. 276, and the furious drive continues over a pedal b^b.
	32	295	b^b		The piano breaks into glissandi, as orchestra has thematic figures.
	33	303	G	(2)(a)	The melodic pattern of (2) is combined with the opening chordal material to carry the motion. Piano enters with this combined idea in m. 311 34 .
	35	321		(a)	In piano, then in orchestra.
	35+	329	b^b	(1)	In orchestra, with secundal sixteenths in piano, builds to the climactic, closing chords.

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III

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SAMUEL BARBER
PIANO CONCERTO, OP. 38

COMMENTARY

I. The first movement of Barber's concerto exhibits rather singular treatment of sonata-allegro design. The theme following the three opening motives is readily identified as the "main theme," yet the opening section is by no means an isolated introduction since the motives have continuing importance through the rest of the movement. They are employed for the transition between the themes, and they constitute the whole development section up to the cadenza; indeed, they are closely related to each other and to the main themes.

As is the case in other concertos, the cadenza is the concluding element of the development section; Barber bases his on the main theme.

The key pattern in the exposition and recapitulation also merits attention. In each case, the second statement of the main theme (measures 35 and 217) is in the key in which the subordinate theme later enters, so there is key contrast within the main theme section as well as both unity and contrast between the two thematic sections.

Barber's use of motivic material is classically economical, as through the movement most of the material of the respective voices is related to one of the three opening motives, or to one of the two themes.

Motive (c) may be thought of as the catalystic element which unifies the three primary motives. There is a strong similarity of contour between motive (c) and the first measure of motive (a). The tritone leap is the obvious unifying factor between (c) and (b), but also to be noted is that notes three, four, and five of (b) (d e a#) show the same intervallic relationship as the head of (c) (d# e# b).

In comparing motive (a) with the main theme (1), one discovers that the notes representing the high points of the successive upward figures of (a) (e, d#, c#, c-natural, and b) are reflected in the low points of the successive downward figures of (1) (d#, d-natural, c#, c-natural, and b).

Finally, the initial ascending sixth, the triplet, and the descending seventh unify motive (a) and the subordinate theme (2). This affinity is further substantiated by the fact that in both the exposition and the recapitulation, motive (a) immediately follows the statements of (2) and gives the effect of being a transformation or modification of (2). Themes (1) and (2) are thus connected, not only by both being related to (a), but also through the stress of the interval of the sixth at their beginnings, which then expands to a minor seventh by the end of the initial phrase of each theme.

The notes of motive (a) form a ten-note scale, with the minor third g - b♭ omitted. The notes of the first phrase of the main theme (1) also form a ten-note scale, lacking the minor third f# - a. Successive intervals in the scales of motives (b) and (c) are, respectively, 1-3-2-1-3-2 and

1-3-3-4-1, both starting on e. The subordinate theme employs all twelve notes by the end of its fourth measure.

II. The slow second movement is an example of monothematic treatment within a three-part framework. The divisions are based on the strong cadences occurring at measures 15 to 16, and at 30 to 31, resulting in the three balanced sections. Mutually exclusive treatment is not meant to be implied, however, as procedures from the first section occur in the second; also, material at the conclusion of the second section returns at the conclusion of the third section.

This movement is based on one main motivic idea, labeled (1) on the diagram. This appears as a one-measure element in 3/2 meter. Other motives which are outgrowths of (1) appear, and the (a) and (b) motives, modifications of (a) and (b) of the first movement, are used, with all of these being one-measure ideas also, but in 4/4 meter.

As with both themes (1) and (2) of the first movement, the main idea of this movement is accompanied by figuration taken from itself.

III. The last movement is a very clear five-part rondo. The tonic center is B-flat minor, and, as Fontaine points out, this completes the sequence E minor, C-sharp minor, and B-flat minor for the keys of the movements, such outline of a diminished triad relating to the tritone idea of motives (b) and (c) of the first movement.[2] The keys of the sections of the last movement (B-flat minor, F-sharp minor, and D major) outline the augmented triad, such outline being the head motive of the main idea (1) of the first movement.

The themes of the last movement seem to emphasize contrasting elements. The main theme, with its long, gradual sweeping ascent and secundal clashes is set into further relief by the narrow-range, chromatic second theme. Within the second theme, the motive in the second measure is inverted for the third measure. The theme of the C section (3) exhibits a larger range, but tertian harmony is its unique element, and the phrase contours alternate descending and ascending progressions. The initial chordal motive (a) shows a relationship to theme (2) because of the alternating chromaticism.

Barber's style remains quite faithful to sense of key center and use of tertian harmonic material. There is considerable contrapuntal interest in this concerto. Moderating harmonic elements are the avoidance of common root movement patterns, some use of polychordal and non-tertian combinations, and occasional brief, but effective employment of synthetic scalar material. Besides the scales of the themes of the first movement, just prior to measure 187; the ascending scale ending the cadenza, measure 201, which has a 1-1-1-2-1-1-1-2 arrangement; and in the last movement, the rising seconds in the theme at measure 15 are in the

[2] P. Fontaine, Basic Formal Structures in Music (New York, 1967) p. 226.

2-1-2-1-2-1 pattern.

While the motivic technique of the concerto is based on classic principles, the range of intensity, the melodic and harmonic flavor, and the bravura piano part all contribute to the inherent "neo-romantic" quality.

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PIANO CONCERTO, OP. 38 (1962) SAMUEL BARBER (b. 1910)

I. Sonata-allegro

m.	Section
1	Introductory
20	Exposition
	20 Main theme
	59 Transition
	79 Subordinate theme
101	Development
	186 Cadenza
202	Recapitulation
	202 Main theme
	239 Transition
	247 Subordinate theme
267	Coda
287	

II. Canzone. Three-part

m.	Section
1	First part
16	Second part
31	Third part
49	Coda
51	

III. Five-part Rondo

m.	Section
1	Section A
77	Section B
112	Section A'
170	Section C
	229 Retransition
274	Section A"
345	

PIANO CONCERTO NO. 1 (1926) B. Bartok (1881-1945)

I. Sonata-allegro

m.	Section
1	Introduction
38	Exposition
	38 Main theme
	105 Subordinate theme
131	Development
333	Recapitulation
	333 Main theme
	415 Subordinate theme
441	Coda
482	

II. Ternary

m.	Section
1	Section A
89	Section B
144	Section A
179	Coda
216	Transition to last movement (16 measures)

III. Sonata-allegro

m.	Section
1	Exposition
	5 First theme
	57 Second theme
	92 Third theme
148	Development
357.	Return
	357 First theme
	398 Second and Third themes
492	Coda
534	

PIANO CONCERTO NO. 2 (1930-31) B. BARTOK (1881-1945)

I. Sonata-allegro

m.	Section
1	Exposition
1	Main theme
32	Episode
58	Main theme
82	Second theme
95	Development
180	Return
180	Main theme, inverted
200	Transition
222	Cadenza
255	Second theme
285	Coda
307	

II. Ternary

m.	Section	
1-63	Section A	
1-208	Section B	(measures numbered beginning at 1)
1-41	Section A	

III. Seven-part Rondo

m.	Section
1	Introduction
7	Section A
45	Section B
78	Section A
94	Section C
145	Section A
162	Section D
211	Section A
255	Coda
326	

PIANO CONCERTO NO. 3 (1945) B. BARTOK (1891-1945)

I. Sonata-allegro

1	Exposition
1	Main theme
27	Transition
54	Second theme
68	Closing theme
75	Development
118	Recapitulation
118	Main theme
145	Transition
162	Second theme
175	Closing theme; extension concludes movement
137	

II. Ternary

1	Section A
58	Section B
89	Section A
137	

(measure numbering continues to III.)

III. Five-part Rondo

138	Section A
213	Transition
228	Section B
344	Section A
382	Transition
392	Section C
392	Fugato theme
427	Another fugato theme
473	Return to m.392 theme
527	Section A
644	Coda
765	

PIANO CONCERTO NO. 1 IN D MAJOR (1938, rev. 1945) BENJAMIN BRITTEN (b. 1913)

I. Toccata. Free, Sectional

m.	Section
1	Introductory
50	Main theme
92	Development
215	Return main theme
260	Transition
284	Cadenza (divided by dotted bar lines)
295	Return main theme
320	Coda
332	

II. Waltz, Ternary

m.	Section
1	Section A
85	Section B
164	Section A
233	Coda
256	

III. Impromptu. Passacaglia Variation Technique

m.	Section
1	Theme
11	Var. I
21	Var. II
32	Var. III
43	Var. IV
54	Var. V
64	Var. VI
72	Var. VII
84	

IV. March. Modified Sonata-allegro

1	Introduction
25	Exposition
	25 Main theme
	71 Subordinate section
130	Development
	130 First part
	171 Accompanied cadenza
199	Return of main theme
229	Coda
279	

PIANO CONCERTO (1938-40) CARLOS CHAVEZ (b.1899)

I. Large Ternary

m.	Section
1	Introduction
31	Section A, Important inceptions at mm.31, 91, 156, 173, 182, 206, 232, 256, 271.
346	Section B, Important inceptions at mm.346, 379, 413, 487, 536, 627, 660, 715, 724, 752.
787	Section A', Important inceptions at mm. 787, 849, 890, 918, 992.
1065	Coda
1117	

II. Two part

m.	Section
1	First part. Theme at m. 27.
68	Second part. New theme, with appearances at mm. 68, 86, 109.
142	

III. Free Form; Toccata style

m.	Section
1	First part
83	Second part
207	Third part
313	

PIANO CONCERTO (1926) AARON COPLAND (b. 1900)

I. Lyric fantasia; Quasi binary

1	Section A
57	Section B
86	

(measure numbering continues to II)

II. Modified sonata-allegro

87	Exposition
	87 Main section
	161 Subordinate section
263	Development
	263 First part
	297 Cadenza
367	Recall from first movement
393	Coda
439	

CONCERTO IN F (1925) GEORGE GERSHWIN (1898-1937)

I. Free, Sectional; Large Ternary

m.	Section
1	Introduction
51	Section A
	51 Lyric theme
	95 Allegro theme
	127 Lyric theme
144	Section B
	Motives from introduction, plus new melodic material.
366	Section A
	366 Lyric theme
	384 Allegro theme
396	Coda Motives from introduction, and Allegro theme.
467	

II. Five-part

m.	Section
1	Section A
48	Section B
111	Section A'
141	Section C
211	Section A'
222	

III. Large Ternary

m.	Section
1	Section A
	1 Main theme
	75 Cyclic return of lyric theme from I.
	107 Main theme
131	Section B
	131 Second theme
	205 Cyclic return from C of II.
	225 Second theme
257	Section A'
	257 Main theme
	283 Cyclic return from B of II.
	301 Return of second theme
	323 Main theme
	346 Cyclic return of lyric theme from I.
	362 Main theme
386	Coda
393	

PIANO CONCERTO, OP. 20 (1956) GOTTFRIED VON EINEM (b. 1918)

I. Modified Sonata-Allegro

1	Exposition
	1 Main theme
	34 Subordinate theme
60	Development
	60 First part
	108 Cadenza
109	Quasi-return. Main and subordinate theme in modified return, plus a new theme
168	

II. Binary

1	Section A
32	Section B
67	Coda
82	

III. Five-part Rondo

1	Section A
82	Section B
108	Section A'
156	Section C
223	Section A"
265	Coda
312	

PIANO CONCERTO (1961) ALBERTO GINASTERA (b. 1916)

I. Cadenza e varianti

m.	Section
1	Accompanied cadenza
47	Variation I
54	Variation II
60	Variation III
68	Variation IV
80	Variation V
88	Variation VI
101	Variation VII
107	Variation VIII
118	Variation IX
141	Variation X
151	Coda
166	

II. Scherzo Allucinante. Quasi Arch.

m.	Section
1	Introduction
94	First part
200	Second part
279	Third part
360	Coda
395	

III. Adagissimo. Three part

m.	Section
1	First part
20	Second part
49	Third part
64	

IV. Toccata Concertata. Seven-part rondo

1	Introduction
14	Section A
79	Section B,
108	Section A,
155	Section B"
193	Section A"
218	Section C",
272	Section A"
294	Coda
334	

PIANO CONCERTO (1949-50) ALEXEI HAIEFF (b. 1914)

I. Modified Sonata-allegro

m.	Section
1	Exposition
	4 Main theme
	68 Subordinate theme
	86 Main theme
92	Development, including new material
204	Interlude
230	Recapitulation
	230 Subordinate theme
	244 Main theme
292	

II. Modified Sonata-allegro

m.	Section
1	Exposition
	9 First theme
	34 Second theme
	49 Third theme
	73 Third theme
103	Development
188	Recapitulation
	188 First theme
	202 Second theme
216	Coda
244	

OR

Five-part Rondo

m.	Section
1	Section A
73	Section B
103	Section A
121	Section C
188	Section A
216	Coda
244	

III. Free, Fantasy, Quasi A A' B

1	Section A
59	Section A'
78	Section B (or Coda)
148	

PIANO CONCERTO, OP. 36 (1948) HOWARD HANSON (b. 1896)

I. SONATINA

m.	Section
1	Introduction
12	Exposition
	12 Main theme
	36 Subordinate theme
	45 Closing theme
67	Recapitulation
	67 Main theme
	102 Subordinate theme
	122 Closing theme
136	

II. Ternary

m.	Section
1	Section A
68	Section B
85	Section A
125	

III. Three-part

m.	Section
1	First part
21	Second part
42	Third part
58	

IV. Ternary

m.	Section
1	Section A
47	Section B
97	Section A
126	Coda
157	

PIANO CONCERTO NO. 2 (1956) EVERETT HELM (b. 1913)

I. Modified Sonata-allegro

m.	Section
1	Exposition
	1 First theme
	17 Second theme
	24 Third idea
43	Development
98	Return, first theme
108	

II. Three-part

m.	Section
1	First part
45	Second part; cadenza
61	Third part
75	

III. Sonata-allegro

m.	Section
1	Exposition
	1 Main theme
	62 Subordinate theme
107	Development
	107 First part
	132 Cadenza
155	Recapitulation
	155 Main theme
	193 Subordinate theme
	207 Transition
213	Coda
231	

PIANO CONCERTO NO. 3, OP. 50 (1952) DMITRI KABALEVSKY (b. 1904)

I. Sonata-allegro

m.	Section
1	Exposition
5	Main theme
73	Subordinate theme
127	Development
127	First part
235	Cadenza
284	Recapitulation
284	Main theme
320	Subordinate theme
361	Coda
398	

II. Ternary

m.	Section
1	Section A
35	Section B
98	Section A
120	

III. Seven-part Rondo

m.	Section
1	Section A
63	Section B
111	Section A'
150	Section C
236	Section A"
263	Section B
301	Transition
333	Cyclic return of subordinate theme of first movement
345	Coda
359	

PIANO CONCERTO (1935) ARAM KHACHATURIAN (b. 1903)

I. Sonata-allegro

1	Introduction
11	Exposition
11	Main theme
80	Transition
90	Subordinate theme
182	Development
307	Recapitulation
307	Main theme
347	Subordinate theme
401	Cadenza
481	Coda
498	

II. Ternary

1	Section A
84	Section B
173	Section A'
220	Coda
236	

III. Quasi Ternary

1	Section A
109	Section B
200	Cadenza
256	Section A'
340	Coda, including cyclic return of main theme of I.
434	

PIANO CONCERTO, OP. 9 (1959) JOHN LaMONTAINE (b. 1920)

I. Sonata-allegro

m.	Section
1	Exposition
5	Main theme
48	Subordinate theme
81	Closing theme
107	Development
164	Recapitulation
164	Main theme
173	Subordinate theme
200	Closing theme
232	Cadenza
285	Coda
307	

II. Elegy. Sectional, resembling bar-form.

m.	Section
1	Section A
26	Section A'
48	Section B
48	Transition
51	Quasi Cadenza
63	Coda
72	

III. Sectional; two part, with repeat

m.	Section
1	Introduction
14	Section A
72	Section B
106	Return Introduction
126	Section A
149	Section B
174	Coda
213	

PIANO CONCERTO NO. 3 (1948) G. FRANCESCO MALIPIERO (b. 1882)

I. Sonatina

1	Exposition
1	Main theme
21	First Subordinate theme
33	Second Subordinate theme
58	Closing theme
65	Recapitulation
65	Main theme
78	First Subordinate theme
85	Closing theme
91	Coda
103	

II. Three-part

1	First part
31	Second part
82	Third part
90	

III. Free, Sectional

1	First section
58	Transition
75	Cadenza
131	Recall of theme from first section
157	Coda
185	

PIANO CONCERTO NO. 3 (1948) B. MARTINU (1890-1959)

I. Modified Sonata-allegro

M.	Section
1	Introduction
58	Exposition
	58 Main theme
	83 Transition
	94 Second theme
	115 Closing theme
134	Development
	134 First half
	160 Retransition
187	Recapitulation
	187 Main theme
	195 New Transition
	251 Second theme
	266 Closing theme
283	Coda (Return of Dev.)
319	

II. Modified Sonata-allegro

M.	Section
1	Introduction
11	Exposition
	11 Main theme
	24 Second theme group
	73 Closing theme
93	Development
158	Recapitulation
	158 Main theme
	171 Second theme group
189	Coda
219	

III. Five-part Rondo

M.	Section
1	Introduction
14	Section A
41	Section B
94	Section A
145	Section C
270	Cadenza
275	Section A
312	Coda
347	

CONCERTO FOR PIANO AND WIND OCTETTE ACCOMPANIMENT (1928) COLIN McPHEE (b. 1901)

I. Modified Sonata-allegro

1	Exposition
	1 Main theme
	29 Transition
	37 Second theme
67	Development
196	Recapitulation
	196 Main theme
217	

II. Chorale. Ternary

1	Section A
23	Section B
48	Section A
61	

III. Finale. Free, sectional

1	Section A
27	Section B
58	Section C
98	Section including themes from both A and B
131	Coda
144	

PIANO CONCERTO IN F (1943) GIAN CARLO MENOTTI (b. 1911)

I. Modified Sonata-allegro

m.	Section
1	Exposition
1	Main theme
51	Transition
72	Second theme
118	Closing section
146	Development
248	Recapitulation
248	Main theme
292	New second theme
321	Closing section
357	Cadenza
413	Coda
445	

II. Three-part

m.	Section
1	First part
37	Second part
71	Third part
117	Coda
124	

III. Five-part Rondo

m.	Section
1	Section A
105	Section B
157	Section A'
212	Section C
244	Section A"
303	Coda
324	

PIANO CONCERTO (1927) WILLEM PIJPER (1894-1947)

I. One movement; Free Sectional Design, Seven Sections, grouped into three parts

R*	Section	
1	First Section.	For piano and orchestra. Presentation of motives and themes for use throughout the concerto.
7	Second Section.	For solo piano only
8	Third Section.	For piano and orchestra
17	Fourth Section.	Mostly for solo piano. Instruments added for climax.
19	Fifth Section.	For piano and orchestra

II.

R.	Section	
H.	Sixth Section.	First part for solo piano. Then orchestra added.

III.

27	Seventh Section.	For piano and orchestra

* Rehearsal numbers rather than measure numbers are given for this work because of several sections of polymeter where there are differing measure numbers for various parts.

PIANO CONCERTO (1949) FRANCIS POULENC (1899-1963)

I. Modified Sonata-allegro

m.	Section
1	Exposition
	1 First theme
	60 Second theme
	83 Third theme
146	Middle Section
251	Recapitulation
	251 First Theme
	280 Third theme
304	Coda
318	

II. Ternary

m.	Section
1	Section A
40	Section B
84	Section A
94	Coda
101	

III. Rondeau à la Francaise
Free form; Rondo related.

m.	Section
1	Section A
74	Section B
148	Section C
235	Section A'
270	Coda
286	

PIANO CONCERTO NO. 1 (1911-12) SERGE PROKOFIEV (1891-1953)
Sonata-allegro design and four-movement plan combined in one movement.

m.	Section
1	Exposition, as the first "movement"
	1 Main theme
	45 Transition theme
	92 Second theme
	156 Closing section
234	Restatement of main theme, as a link to the next part
269	Slow section, as the second "movement"
311	Development, as the "Scherzo"
346	Recapitulation as the "Finale"
	346 Second theme
	410 Closing section
	462 Main theme
487	

PIANO CONCERTO NO. 2 (1913, revised 1923) S. PROKOFIEV (1891-1953)

I. Ternary

m.	Section
1	Section A
45	Section B
113	Cadenza as Section A
200	

II. Scherzo. Three-part

m.	Section
1	First part
80	Second part
128	Third part
157	

III. Intermezzo. Three-part

m.	Section
1	First part
82	Second part
116	Third part
159	

Sectional, but ambiguous

m.	Section
1	First Section
62	Link between first and second section
75	Second section
193	Link between second and third section
209	Third section
266	Conclusion
317	

PIANO CONCERTO NO. 3 (1917-1921) S. PROKOFIEV (1891-1953)

I. Modified Sonatina

m.	Section
1	Exposition
	1 Main theme
	61 Transition
	68 Subordinate theme
101	Interlude
110	Recapitulation
	110 Main theme
	208 Transition
	236 Subordinate theme
261	Coda
276	

II. Theme and Variations

m.	Section
1	Theme
18	Variation I
39	Variation II
65	Variation III
97	Variation IV
127	Variation V
178	Return Theme
226	

III. Modified Rondo

m.	Section
1	Large A
	1 Interior A
	43 Interior B
	83 Interior A
147	Large B
	147 Interior C
	170 Interior D
	200 Interior C
275	Large A'
	275 Interior A
376	Coda
419	

PIANO CONCERTO NO. 5 (1932) S. PROKOFIEV (1891-1953)

I. Ternary

m.	Section
1	Section A
139	Section B
218	Section A'
244	Coda
265	

II. Free Design

m.	Section
1	First theme, with variation
20	Second theme, with variation
46	Variation of first theme
54	Middle Section
80	Combine first and second themes
89	Coda
95	

III. Toccata. Unspecific

m.	Section
1	Single, large section
205	

IV. Ternary

1	Section A
30	Transition
47	Section B
91	Retransition
108	Section A
127	

V. Free Design

1	First part
49	Second part - Developmental
250	Transition
294	Coda
327	

PIANO CONCERTO IN G MAJOR (1931) MAURICE RAVEL (1875-1937)

I. Sonata-allegro

m.	Section
1	Exposition
	1 Main theme
	44 Second theme
	75 Third theme
107	Middle section
172	Recapitulation
	172 Main theme
	191 Second theme
	230 Third theme - Cadenza
253	Coda
321	

II. Three part

m.	Section
1	First part
45	Second part
74	Third part
97	Coda
108	

III. Sonata-allegro

m.	Section
1	Exposition
	1 First theme
	37 Second theme
	79 Third theme
115	Development
214	Recapitulation
	214 First theme
	230 Second theme
	246 Third theme
269	Coda
306	

PIANO CONCERTO NO. 2 (1951) ALAN RAWSTHORNE (b. 1905)

I. Ternary

m.	Section
1	Section A
121	Section B
197	Section A
233	

II. Seven-part Rondo

m.	Section
1	Section A
59	Section B
147	Section A
165	Section C
229	Section A
241	Section D
374	Section A
432	Coda
484	

III. Ternary

m.	Section
1	Section A
51	Section B
124	Section A
140	

IV. Sectional

m.	Section
1	Section A
142	Section B
189	Section C; Quasi-developmental
297	Section A
337	Cadenza
389	Coda
459	

PIANO CONCERTO, OP. 42 (1942) ARNOLD SCHOENBERG (1874-1951)

Scored as one movement; divided into four sections:

I. Theme and Variations

m.	Section
1	Theme
39	Interlude
46	Variation I
86	Interlude
90	Variation II
122	Interlude
134	Variation III
158	Codetta
175	

II. Three part

m.	Section
176	First part
215	Second part
235	Third part
253	Codetta
263	

E

III. Free, Sectional

m.	Section
264	Section A
286	Section B; cadenza
303	Section A'
313	Recall from II.
319	Section B'
325	Codetta
329	

IV. Modified Five-part Rondo

m.	Section
330	Section A
349	Section B
371	Section A'
402	Section C
430	Section A"
468	Coda
492	

PIANO CONCERTO NO. 1, OP. 35 (1933) DMITRI SHOSTAKOVICH (b. 1906)

I. Sonata-allegro

m.	Section
1	Exposition
	1 Main theme
	45 Subordinate theme
79	Development
117	Recapitulation
	117 Main theme
	130 Subordinate theme
164	Coda
175	

II. Ternary

m.	Section
1	Section A
37	Section B
101	Section A
128	Coda
160	

III. A 29-measure free fantasia leading to the last movement.

IV. Sectional; Modified Rondo

m.	Section
1	Section '
90	Section B
147	Section C
197	Section A
238	Section D
281	Section A
343	Cadenza
413	Coda
495	

PIANO CONCERTO NO. 2, OP. 102 (1957) DMITRI SHOSTAKOVICH (b. 1906)

I. Sonata-allegro

1	Exposition
	1 Main theme
	23 Subordinate theme
	49 Second subordinate or closing theme
88	Development
	88 First part
	185 Cadenza
222	Recapitulation
	222 Main theme
	238 Subordinate theme
262	Coda
265	

II. Five-part Song Form

1	Part I
20	Part II
54	Part III (I)
73	Part IV (II)
89	Part V (I)
104	

III. Sonata-allegro

1	Exposition
	1 Main theme
	75 Subordinate theme
	109 Closing theme
140	Development
237	Recapitulation
	237 Main theme
	286 Subordinate theme
	314 Closing theme
337	Coda
355	

CONCERTO FOR PIANO AND WIND INSTRUMENTS (1923-24) IGOR STRAVINSKY (b. 1882)

I. Free, Sectional (Related to Sonata-allegro)

m.	Section
1	Introduction
33	Main Section
	33 First theme
	87 Second theme
	110 Transition
126	Middle Section; Developmental
178	Main Section
	178 First theme
	232 Second theme
	253 Transition
261	Cadenza
313	Coda (Return introduction)
327	

II. Ternary

m.	Section
1	Section A
27	Cadenza
44	Section B
85	Cadenza
95	Section A'
108	

III. Free, Sectional; Rondo-related

m.	Section
1	First Section
	1 Part A
	30 Part B
56	Second Section
	56 Part A'
	148 Part C
	169 Retransition
181	Third Section
	181 Part A
197	Coda, including cyclic return from first movement
230	

CAPRICCIO FOR PIANO AND ORCHESTRA (1929) IGOR STRAVINSKY (b. 1882)

I. Ternary

1	Introduction
19	Section A
60	Section B
116	Section A'
165	Coda
194	

II. Ternary

1	Section A
20	Section B
	20 First part
	27 Second part
59	Section A
74	Cadenza
84	

III. Five-part Rondo

1	Introduction
22	Section A
54	Section B
125	Section A
146	Section C
220	Section A'
240	Coda
248	

APPENDIX C. LISTS OF MOVEMENTS BY FORMAL TYPES

SONATA-ALLEGRO DESIGNS

Concerto	Mvmt.	Remarks
Barber	I	Introductory motives important in rest of movement.
Bartok First	I	Not a large thematic contrast.
Bartok First	III	Not a large thematic contrast.
Bartok Second	I	Modified exposition.
Bartok Third	I	Modified restatements or returns common in Bartok.
Britten	IV	Modified by abbreviated recapitulation.
Copland	II	Modified by omitting recapitulation.
von Einem	I	"Quasi-return" rather than recapitulation because of modifications.
Haieff	I	Modified by: 1) New material in the development; 2) Interlude between the development and recapitulation; 3) Reversed-order recapitulation.
Haieff	II	Analyzed as modified sonata-allegro or as five-part rondo.
Hanson	I	Sonatina: no development.
Helm	I	Modified by abbreviated return.
Helm	III	
Kabalevsky	I	
Khachaturian	I	Includes a new motive in the development.
LaMontaine	I	
Malipiero	I	Sonatina: no development, and abbreviated recapitulation.
Martinů	I	Modified, since the return is changed; also, there is a return of some of the development.
Martinů	II	Modified by abbreviated recapitulation.

McPhee	I	Modified, since only the main theme returns in the recapitulation. In the exposition, there is a reversal of theme mood order from the traditional.
Menotti	I	Modified by new material in the recapitulation.
Poulenc	I	Modified by: 1) New Material in the development; 2) Abbreviated recapitulation.
Prokofiev First		Sonata-allegro combined with a four-movement plan in one movement.
Prokofiev Third	I	Modified sonatina; includes a brief middle section, and a modified return.
Ravel	I	Has more of a middle section than a development.
Ravel	III	Modified by a freer development and an abbreviated return.
Shostakovich First	I	
Shostakovich Second	I	Modified by an abbreviated recapitulation.
Shostakovich Second	III	

TERNARY DESIGNS

Concerto	Mvmt.	Remarks
Bartok First	II	
Bartok Second	II	Chorale - Presto - Chorale gives large contrast.
Bartok Third	II	
Britten	II	
Chávez	I	Large ternary
Gershwin	I	Large ternary
Gershwin	III	Large ternary
Ginastera	II	Quasi-arch design
Hanson	II	
Hanson	IV	
Kabalevsky	II	
Khachaturian	II	
Khachaturian	III	
McPhee	II	
Poulenc	II	
Prokofiev Second	I	
Prokofiev Fifth	I	
Prokofiev Fifth	IV	
Rawsthorne	I	
Rawsthorne	III	
Shostakovich First	I	
Stravinsky Capriccio	I	
Stravinsky Capriccio	II	
Stravinsky Concerto	II	

THREE-PART DESIGNS (not A B A Ternary)

CONCERTO	Mvmt.	Remarks
Barber	II	Monothematic
Ginastera	III	
Hanson	III	Monothematic
Helm	II	Monothematic
Malipiero	II	
Menotti	II	
Prokofiev Second	II	
Prokofiev Second	III	
Ravel	II	
Schoenberg	II	

FIVE-PART RONDOS (A B A C A)

Concerto	Mvmt.	Remarks
Barber	III	
Bartok Third	III	
von Einem	III	
Haieff	II	Analyzed as five-part rondo or as modified sonata-allegro.
Martinů	III	
Menotti	III	
Schoenberg	IV	Modified, as the second digression is the recurrence of previous ideas rather than new material.
Stravinsky Capriccio	III	Modified by unity of key center.
Stravinsky Concerto	III	Rondo form given as an alternate possibility

SEVEN-PART RONDOS

Bartok Second	III	A B A C A D A
Ginastera	IV	A B A B A C A
Khalevsky	III	Modified by a cyclic return which replaces the final A theme.
Prokofiev Third	III	A B A C D C A
Rawsthorne	II	A B A C A D A

THEME AND VARIATION TECHNIQUE

Concerto	Mvmt.	Remarks
Britten	III	Seven variations on a theme; some resemblance to a Passacaglia.
Ginastera	I	Cadenza e variante. Ten variations, based on material from the cadenza .
Prokofiev Third	II	Theme, five variations, return theme.
Schoenberg	I	Theme and three variations, with interrupting interludes.

A A B DESIGNS

Kaleff	III	A A' B
LaMontaine	II	A A' B

TWO-PART OR BINARY DESIGNS

Chávez	II	A, Theme (1); B, Theme (2).
Copland	I	Quasi-binary; thematic materials shared.
von Einem	II	A, Themes (1), (2); B, Theme (3); Coda.
Prokofiev Fifth	V	First Part; Second Part; Transition; Coda.

FIVE PART BUT NOT RONDO

Gershwin	II	Slow tempo, not rondo-like in mood.
Shostakovich Second	II	Five-part song form (I-II-I-II-I)

UNIPARTITE DESIGN

Concerto	Movt.	Remarks
Prokofiev Fifth	III	

FREE SECTIONAL DESIGNS
(Not included in other classifications)

Britten	I	Related to sonata-allegro
Chavez	III	Toccata style; Possibly three part.
LaMontaine	III	Intro., A, B, Intro., A, B, Coda.
Malipiero	III	First Section, Transition, Cadenza, Recall of first section, Coda.
McPhee	III	A, B, C, A & B, Coda.
Piper		One movement, with seven sections grouped into three divisions.
Poulenc	III	Thematic potpourri, grouped into A, B, C, A', Coda.
Prokofiev Second	IV	Three large sections, but ambiguous implications.
Prokofiev Fifth	II	First theme, second theme, first theme, mid-section, combine themes, Coda.
Ruvsthorne	IV	A, B, C, A, Cadenza, Coda.
Schoenberg	III	A, B, A', Cyclic recall, B', Codetta.
Shostakovich First	III	Quasi fantasia, connecting movements II and IV.
Shostakovich First	IV	A, B, C, A, D, A, Cadenza, Coda. (a modified rondo)
Stravinsky Concerto	I	Related to sonata-allegro, but modified by the contrapuntal nature and unified mood.
Stravinsky Concerto	III	First and second sections; or possibly rondo-related, grouped as: A, B, A', C, A, Coda

CADENZAS AND USE

Concerto	Movt.	Remarks
Barber	I	Concludes the development.
Bartok Second	I	Occurs within the recapitulation, between the main and second themes.
Britten	I	Occurs within a freer, sectional design, before the final return of the main material.
Britten	IV	Concludes the development.
Copland	II	Contained within the development of a modified sonata-allegro design.
von Einem	I	Concludes the development.
Glazunov	I	Opens the first movement, preceding variations; includes orchestral accompaniment.
Holm	II	Occurs as the second part of a monothematic, three-part slow middle movement; cyclic returns from I are included in cadenza.
Holm	III	Concludes the development.
Kabalevsky	I	Concludes the development.
Khachaturian	I	Follows the recapitulation.
La Montaine	I	Follows the recapitulation.
La Montaine	III	Connects the Intro. to the first main section; labeled "Quasi-cadenza".
Martinů	III	Occurs between the fourth and fifth sections of a five-part rondo design.
Menotti	I	Follows the recapitulation.
Prokofiev First		Occurs between the subordinate and closing themes in the recapitulation, within a one-movement plan.
Prokofiev Second	I	Occurs as the return of section A of a ternary design.

(Continued)

Prokofiev Second	IV	Follows second section and proceeds into third section of a freer, sectional design.
Ravel	I	In the recapitulation occurs as the embellished return of the third theme.
Rawsthorne	IV	Precedes the coda, after an A B C A form.
Schoenberg	III	Occurs as the second of four sections in the slow movement.
Shostakovich First	IV	Precedes the coda, following a freer, modified rondo form.
Shostakovich Second	I	Concludes the development.
Stravinsky Capriccio	II	Occurs as the concluding element of the Andante movement, following an A B A form.
Stravinsky Concerto	I	Precedes the coda, following a large, three-section design.
Stravinsky Concerto	II	There are two cadenzas, which are interruptions between the sections of the A B A design.

CYCLICISM

Concerto	Remarks
Bartok Second	Use of motives from I in III.
Britten	Waltz from II used in III; Chordal motive of I used in II and IV; Main theme from I used in IV.
Copland	Recall from I in II.
Gershwin	Themes from I and II appear in III.
Haieff	Motive from I in III.
Helm	Themes from I in II; First theme from I in III.
Kabalevsky	Return of subordinate theme of I in III.
Khachaturian	Return of material from I in III.
La Montaine	Material of final movement derived from opening of first movement.
Malipiero	The cadenza of the third movement contains a return of ideas from I and II.
Martinů	Return of main theme of I in III.
McPhee	Return of material from II in III.
Prokofiev Fifth	Themes from I in III; Theme from III in V.
Schoenberg	Themes from I and III return in IV.
Stravinsky Concerto	Theme of opening Largo returns in III.

CONCERTOS WITH OTHER THAN THREE MOVEMENTS

Concerto	Remarks
Britten	I Toccata, II Waltz, III Impromptu, IV March.
Copland	Shorter first movement prepares for longer, main second movement.
Ginastera	I Cadenza e variante, II Scherzo allucinante, III Adagissimo, IV Toccata concertata.
Hanson	I Allegro deciso, II Scherzo, III Andante molto espressivo, IV Finale.
Pijper	One movement, with seven sections. Sections two, four, and part of six are for piano only.
Prokofiev First	One movement, combining elements of sonata-allegro form and four-movement plan.
Prokofiev Second	I Andantino, II Scherzo, III Intermezzo, IV Allegro tempestoso.
Prokofiev Fifth	I Allegro, II Moderato, III Allegro, IV Larghetto, V Vivo.
Rawsthorne	I Allegro piacevole, II Allegro molto, III Adagio, IV Allegro.
Schoenberg	Scored as one movement, but divided into Andante, Molto allegro, Adagio, Giocoso.
Shostakovich First	Four movements, with III being a short fantasia between II and IV.